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SOURCES OF THE LAY OF THE

Two Lovers.

The substance of this lay is as follows¹: At Pistre in Normandy there lived a king who, after the death of his wife, bestowed all of his affection on his daughter. So great was his love for her that he would neither permit her to marry, nor would he allow her to be separated from him. When his subjects began to complain and criticise his treatment of his daughter, he finally announced that he would give his consent to her marriage on condition that her lover should carry her in his arms, without resting, to the top of the mountain in front of the village. Many undertook to fulfill this condition, but failed. Some were able to carry the maiden only a fourth of the distance up the mountain, while others went considerably farther before falling beneath their precious burden. Among the suitors of the king's daughter was the son of a count, a brave and handsome youth of that land. Recognizing the impossibility of fulfilling the condition imposed by the king, the young man first proposed to his fair love to flee with him. She refused to grant his request, however, because she feared lest her flight might grieve her father and drive him to despair. On the contrary, she advised him to go to Salerno to see her aunt, who was thoroughly acquainted with the medicinal properties of plants and roots, assuring him that she would be able to give him a drink or potion that would drive away all fatigue and so increase his strength that he could easily carry her to the summit of the mountain. The youth went to Salerno and, after securing the potion, returned to ask the king for his daughter. In the meantime, the maiden did everything that she could to render less difficult the task of her lover. She fasted in order to reduce her weight and, on the day fixed for the trial, she wore nothing but a chemise. Finally, in the presence of a large crowd that had assembled in a meadow on the Seine, the young man began the ascent of the mountain, with his love in his arms. At first he walked very rapidly, but the king's daughter soon observed that he was growing weaker and slack-

ening his pace, whereupon she begged him to take his potion. He refused the drink, however, because he feared lest the shouts of the multitude might disturb him. The youth fell dead at the moment he reached the top of the mountain and his love full of despair threw herself upon him and died immediately afterwards. The king and his people mourned their death and after three days buried them on the summit of the mountain which was afterwards called the Mountain of the Two Lovers.

An examination of the various versions of this legend shows that Marie's lay is derived from two closely related groups of stories.

1. The death of the queen and the king's love for his daughter.

This *motif* is an altered form of the well-known theme, according to which a father, after having lost his wife, desires to marry his own daughter.

There is a Gaelic² legend in which a king, after the death of his wife, declared that he would marry only the one whom her clothes would fit, and after finding that the dead queen's garments would fit his own daughter, he at once expressed a desire to marry her. As soon as the father's intention was made known to the daughter, she asked for some costly dresses, a golden and a silver shoe, and a chest. After receiving the articles desired she got into the chest and put out to sea. The chest bore her to a land where she became a kitchen-maid of the king of the realm, and, during her stay in the royal palace, she went secretly to church, on different Sundays, wearing a different dress on each occasion. The king's son finally fell in love with her and had her watched as she went from the church. In her flight she lost her golden shoe and the king's son finding it announced that he would marry only the one whom the lost shoe would fit. It was finally discovered that the golden shoe belonged to the kitchen-maid and he was accordingly married to her.³

A similar story is found in Grimm's *Household Fairy Tales*.⁴ According to this legend, there was

² *Orient und Occident*, herausgegeben von Theodor Benfey, vol. II, pp. 294-295.

³ For another version of this legend, compare *Orient und Occident*, vol. II, p. 295.

⁴ See translation by Ella Bodley, New York, 1890, pp. 268-272.

¹ See *Die Lais der Marie de France*, herausgegeben von Karl Warnke, Halle, 1900, pp. 113-122.

once a king whose wife had golden hair and her beauty was such that her equal was not to be found on earth. Before her death she made the king promise that he would marry no one who was not as beautiful as she was, or who did not have golden hair like hers. When the king had mourned a long time for his dead wife, his councillors persuaded him to marry again. To this end messengers were sent out to look for a bride as beautiful as the dead queen, but they returned from their search without having found any one so fair. The king had a daughter, however, who was as beautiful as her mother, and who also had her golden hair. So he announced his intention to marry her. The announcement shocked his daughter, who after trying in vain to turn her father from his wicked project, ran away and was finally married to the king of another land.

The story of the king who, after the death of his wife, desired to marry his own daughter is also found in modern Greek tradition.⁵ Here also the daughter was forced to leave home in order to avoid the marriage. She went to another kingdom and the son of the king of that country found her wrapped in an animal's skin. At his request she followed him and tended the geese. Sometime after her arrival in that realm the king prepared three feasts and on each of these three occasions the maiden took off the animal skin that she wore, and, putting on a golden dress, attended the ball and danced. At the close of the third feast she lost one of her shoes and it was found by the king's son, who at once sought to find its owner. He finally discovered that it belonged to the maid who tended the geese and he was then married to her.⁶

In the Russian version⁷ of this legend the queen dies and the king does not wish to marry any one who is not as beautiful as his daughter. Messengers are therefore sent to every land in search of the beautiful bride, but return without having found her. Thereupon the king decides to marry

his own daughter, and, when his decision is made known to her, she is so troubled that she shuts herself up in her room where she cuts her beautiful hair and scratches her face until it is covered with blood. Finally, she crosses the sea and is married to the king of Greece.⁸

Suffice it to say that the theme of the father who, after the death of his wife, desires to marry his own daughter is widely diffused in the folklore and tradition of different countries. That this tale was also used by the author of the lay of the *Two Lovers* is shown by the striking resemblance that it bears to the first part of the lay. In both cases the mother dies leaving an only daughter. The desire of the king to marry his own daughter is not mentioned by Marie, because, as we shall see later, her lay is composed of two stories, and such a desire would not be in harmony with the *motifs* of the legend of the father who gives his consent to the marriage of his daughter on condition that her lover perform some difficult task, the tale from which the second part of the lay is derived. The following account of the king's conduct toward his daughter leads one to believe, however, that the author of the lay knew the tale of the father who wanted to marry his own daughter.⁹

Li reis n'aveit altre retur :
Pres de li esteit nuit e jur ;
Cumfortez fu par la meschine,
Puis que perdue ot la reine.
Plusur a mal li aturnerent ;
Li suen meisme l'en blasmerent.

With reference to the great affection of the king for his daughter Bédier says¹⁰ : " Marie de France n'insiste pas sur le caractère incestueux de cette affection. Mais il est évident, à lire son conte, qu'elle connaissait des données plus violentes, qu'elle a adoucies."¹¹

II. The king consents to the marriage of his

⁵ For other versions of this tale, compare *Der Griechische Roman und seine Vorläufer*, von Erwin Rhode, Leipzig, 1876, p. 420, note. Compare also *Orient und Occident*, II, 296.

⁶ See *Les Douz Amans*, II, 29-34.

⁷ See *Les Fabliaux*², Paris, 1895, p. 116, note 3.

⁸ In the lay of the *Two Lovers* the youth proposes to his lover to flee with him. This incident may also have been suggested by the flight of the daughter in order to avoid marrying her father.

⁵ See *Griechische und albanische Märchen*, gesammelt, übersetzt und erläutert von J. G. V. Hahn. Erster Theil. Leipzig, 1864, no. 27.

⁶ For variants of this Greek tale, compare J. G. V. Hahn, *op. cit.*, pp. 224-227.

⁷ See *Gesamtabenteuer*, herausgegeben von Friedrich Heinrich von der Hagen, vol. II, pp. 590-613.

daughter on condition that her suitor carry her in his arms, without resting, to the top of the mountain in front of the village.

The theme, according to which a father announces that he will permit his daughter to marry on condition that her lover perform some difficult task designated by him, is found in Oriental and Classical literature and in the folk-lore of many countries.

1. Marriage conditioned on the suitor's ability to run a certain distance within a given time.

There is a Persian¹² legend, according to which Shah Abbās promised his daughter to a runner on condition that he should run from Asterābād to Sāri within a day. However, the Shah following him allowed his horse-whip to fall on purpose, and the runner stooping to pick it up fell dead before reaching the end of his journey and a tomb was erected to him on the spot where he died.

2. Marriage conditioned on the suitor's success in a chariot-race.

The author of the article on Pelops in Anthon's *Classical Dictionary* gives the following abstract of the legend of Oenomaüs and his daughter Hippodamia¹³: "When Pelops had attained to manhood, he resolved to seek in marriage Hippodamia, the daughter of Oenomaüs, king of Pisa. An oracle having told this prince that he would lose his life through his son-in-law, or, as others say, being unwilling, on account of her surpassing beauty, to part with her, he proclaimed that he would give his daughter only to the one who should conquer him in the chariot-race. The race was from the banks of the Cladius in Elis to the altar of Neptune at the Isthmus of Corinth, and it was run in the following manner. Oenomaüs, placing his daughter in the chariot with the suitor, gave him the start; he himself followed with a spear in his hand, and, if he overtook the unhappy lover, he ran him through. Thirteen had already lost their lives when Pelops came. In the dead of night, says Pindar, Pelops went down to the margin of the sea, and invoked the god who rules

it. On a sudden Neptune stood at his feet, and Pelops conjured him, by the memory of his former affection, to grant him the means of obtaining the lovely daughter of Oenomaüs. Neptune heard his prayer, and bestowed upon him a golden chariot, and horses of winged speed. Pelops then went to Pisa to contend for the prize. He bribed Myrtilus, son of Mercury the charioteer of Oenomaüs, to leave out the linchpins of the wheels of his chariot, or, as others say, to put in waxen ones instead of iron. In the race, therefore, the chariot of Oenomaüs broke down, and he fell out and was killed and thus Hippodamia became the bride of Pelops."¹⁴

3. Marriage conditioned on the suitor's ability to guess a riddle.

A good example of this group of stories is the legend of *The Fair One of the Castle*, the fourth in the Persian poem of *The Seven Figures* (or *Beauties*), by Nisami¹⁵ of Gendsch. "A Russian princess is shut up in a castle made inaccessible by a talisman, and every suitor must satisfy four conditions: he must be a man of honor, vanquish the enchanted guards, take away the talisman, and obtain the consent of her father. Many had essayed their fortune, and their heads were now arrayed on the pinnacles of the castle. A young prince had fulfilled the first three conditions, but the father would not approve his suit until he had solved the princess' riddles. These are expressed symbolically, and answered in the same way. The

¹² See *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, xvi, 527; Felix Liebrecht, *Zur Volkskunde*, Heilbronn, 1879, pp. 108-109.

¹³ For further bibliography on this legend, compare Erwin Rhode, *op. cit.*, p. 420, note, and Anthon's *Classical Dictionary* (article on Pelops), p. 998.

¹⁴ With reference to other Greek versions of this legend, Bédier (*op. cit.*, p. 117) says: "Sithon, épris de sa fille Palléné (comme le père de la *Manekine*, le père de *Crescentia*, etc. . . .), a fait proclamer que celui-là seul l'obtiendrait qui triompherait de lui en combat singulier. Bien des prétendants ont tenté cette épreuve et ont péri. Enfin, comme les forces de Sithon ont déchu et qu'il ne peut plus entrer lui-même en lice, il impose à deux prétendants rivaux, Dryas et Clitos, de lutter l'un contre l'autre. Comme Palléné aime Clitos, son père nourricier achète le cocher de Dryas, et obtient qu'il enlève les chevilles qui fixent les roues de son char de combat. Dryas tombe et Clitos le tue. Le père apprend l'amour et la ruse de sa fille et fait dresser un bûcher pour les deux amants. Mais une pluie miraculeuse éteint les flammes qui les environnent, et Sithon renonce enfin à son cruel amour."

¹⁵ The abstract that follows is taken from *The English and Scottish Popular Ballads*, edited by Francis James Child, Boston, 1884. Part II, 46.

princess sends the prince two pearls from her earring: he at once takes her meaning,—life is like two drops of water,—and returns the pearls with three diamonds, to signify that joy—faith, hope, and love—can prolong life. The princess now sends him three jewels in a box, with sugar. The prince seizes the idea,—life is blended with sensuous desire,—and pours milk on the sugar, to intimate that as milk dissolves sugar, so sensuous desire is quenched by true love. After four such interchanges, the princess seals her consent with a device not less elegant than the others.”¹⁶

4. Marriage conditioned on the ability of the suitor to carry his lover in his arms to the top of a mountain.

In an Italian¹⁷ story translated into German by Woldemar Kadens¹⁸ the mother gives her consent to the marriage of her daughter on condition that her lover carry her in his arms, without resting, over twelve high mountains. Regarding this condition the suitor expresses himself as follows.¹⁹

Die Kraft würd' ich haben, dich zu tragen,
O Seele mein, bis hin nach Rom,
Zu wandern, ohne die Augen zu schliessen,
Einen Monat lang und länger.
Und fiele der hungrige Wolf mich an,
Ich würd' ihm sagen: Gevatter Wolf,
Zerreiss mich nur immer nach deinem Gefallen,
Den sieh', ich werde, dich abzuwehren,
Die süsse Last nicht einen Augenblick vom Arme lassen.

A similar incident occurs also in a German²⁰ legend. According to this tale Louis the Bearded prepared a great feast in the Thuringian Forest, near Friedrichroda, and among those present on that occasion were a nobleman and his daughter and a young knight. The youth had wooed the nobleman's daughter, but the father had refused to give his consent to the marriage. Louis know-

ing the great strength of the young man succeeded, however, in persuading the father to agree to the marriage of his daughter on condition that her lover should carry her in his arms to the top of the mountain lying opposite the place where the feast was held. The young knight undertook to fulfill the condition imposed by the father, but died from exhaustion the moment he reached the summit of the mountain.²¹

This German story probably represents a form of the legend similar to that used by the author of the lay of the *Two Lovers*. The resemblance between the German tale and the portion of the lay beginning with the task to be performed by the suitor is sufficiently striking to justify one in supposing that the two versions have an ultimate common source. The existence of an independent tale corresponding to the portion of the lay just mentioned also furnishes additional proof of the fact that the lay is composed of two stories as already suggested. It will be observed that the death of the mother is not mentioned in any of the versions of the story of the father who agrees to the marriage of his daughter on condition that her lover perform some difficult task proposed by him. As already stated, however, this *motif* is contained in the legend of the father who, after the death of his wife, tries to marry his own daughter, and it is from this legend that the first part of the lay is derived.

One difference between the German account of our legend and Marie's lay requires special mention. It will be remembered that in the lay both of the lovers die on the top of the mountain, while

¹⁶ For other versions of this widely diffused theme, compare Francis James Child, *op. cit.*, Part 2, 46; Erwin Rhode, *op. cit.*, p. 420, note; Pfeiffer's *Germania*, vol. xrv, pp. 269-271; *Persian and Turkish Tales*, from the French of M. Petis de La Croix, vol. I, 190-240.

¹⁷ See Vincenzo Padula, *Prose giornalistiche*, 2^a ediz., Napoli, 1878, p. 264.

¹⁸ See *Sommerfahrt. Eine Reise durch die südlichsten Landschaften Italiens*. Berlin, 1880, p. 348 f.

¹⁹ See Karl Warnke, *op. cit.*, pp. cxxi-cxxii.

²⁰ See *Spießmannsbuch*. Novellen in Versen aus dem zwölften und dreizehnten Jahrhundert, übertragen von Wilhelm Hertz. Dritte Auflage. Stuttgart und Berlin, 1905, pp. 306-307.

²¹ The task to be performed by the suitor varies in different stories. In a story from the folk-lore of Brittany (see Aldrich and Foster's *French Reader*, Boston, 1904, pp. 38-40) the father promises his daughter to any one who can succeed in relating something sufficiently incredible to cause her to tell him that he has told an untruth. A farm-boy called John relates one impossible adventure after another until she finally tells him that he has told a falsehood. In fulfillment of his promise the father then gives his consent to the marriage. In the legend of Phokos the suitors are put off by means of feasts, until the father is slain by his daughter's wooers (see Erwin Rhode, *op. cit.*, p. 420, note). For the story of the young woman who endeavors to get rid of her suitors by imposing on them tasks that were supposed to be impossible, compare the lay of *Doon* (see *Romania*, VIII, pp. 61-64); *Storia della Poesia Persiana*, by Prof. Italo Pizzi, Torino, 1894, Vol. II, pp. 428-429; *Romania*, VIII, pp. 59-60.

in the German version only the knight dies. The tragic ending of the two lovers in the lay is due to the influence of the tradition, according to which the priory of the Two Lovers early established on the Norman mountain bearing the same name was regarded as the burial place of two lovers well known in religious literature. The tradition of these two lovers gave the name both to the convent on the mountain and to Marie's lay, and, in order to preserve this tradition in the lay, it was necessary for both of the lovers to die and be buried on the top of the mountain.²²

²² With reference to the priory of the Two Lovers and the legend connected therewith, Wilhelm Hertz (*op. cit.*, pp. 397-398) says: "Auf dem Gipfel stand noch im vorigen Jahrhundert die Priorei der beiden Liebenden (le prieuré des deux Amants), welche von den Herrn von Mallemaims im 12. Jahrhundert gegründet worden sein soll. Im Jahr 1206 war dort ein Chorherrnstift. Abbildungen von Berg und Kloster finden sich bei Millin in seinen *Antiquités nationales* (Paris, 1791, II, N. xvii). Da es auch anderwärts, z. B. in Lyon, ein Kloster "der beiden Liebenden" gab (Roquefort, *Marie de France*, I, 253), so muss dieser Beiname mit einer Kirchlichen Tradition zusammenhängen. Wirklich kennen wir ein heiliges Ehepaar, das vom Volke "die beiden Liebenden" schlechthin genannt wurde. Sie hiessen Injuriosus und Scholastica und gehörten zur hohen Aristokratie der Auvergne. Auf den Wunsch ihrer Familien vermählt, lebten sie in asketischer Josephsehe und starben schliesslich als Mönch und Nonne. Nach der frommen Sage wurden sie in einer Basilika beigesetzt, das eine an der Nordwand, das andere an der Südwand; am Morgen darauf fand man aber die Gräber zusammengerückt, einer an des andern Seite. So erzählt die auvergnatische Legende, welche schon Gregor von Tours († 594) in seinem *Liber de gloria confessorum* (c. 32, s. Migne, *Patrologia Latina*, LXXI, 852) und später in seiner *Historia Francorum* (L. I. C. 41 s. Migne, *ib.*, 183) als von alters her überliefert mit rhetorischer Ausschmückung behandelt hat. Die beiden Liebenden gehören also unter die Zahl jener conjugues virgines wie Valerius und Cäcilia, Eadward der Bekenner und Eadgythe, Kaiser Heinrich II. und Kunigunde, Emmerich von Ungarn und seine Gattin. In einem Traktat über die Kirchen und Klöster von Clermont von einem unbekannten Verfasser um 1450 werden unter den heiligen Leibern auch die von Injuriosus et Scholastica, quos vulgus Duos Amantes vocat, aufgezählt. Ihr Tag ist der 25. Mai (s. *Acta Sanctorum Maii*, VI, 38).

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Das Heiligtum auf dem normannischen Berge war offenbar diesem asketischen Liebespaar geweiht. Im Laufe der Jahrhunderte wurde die Legende vergessen; aber der Name blieb. Man hielt die Kirche für die Begräbnisstätte zweier Liebenden."

In connection with the potion that increases the strength of those who take it, Hertz²³ cites several parallels. Fimasena, a hero of the Mahabharata,²⁴ drinks a potion made of gentian, which at once doubles his strength. The Danish hero Svend Felding or Fälling²⁵ also takes a drink from a horn that renders him as strong as twelve men. Gervase, or Gervaise, of Tilbury,²⁶ speaks of the wonderful water of a moor that strengthens those who drink it, and also mentions some plants²⁷ by means of which a weasel renews his strength during a combat with a serpent.

Neither of the two legends used in the composition of the lay of the *Two Lovers* shows any special evidences of Celtic origin.²⁸ The tale of the father who desires to marry his own daughter is found in an Italian²⁹ version of the sixteenth century and in the folk-lore of several countries,³⁰ but none of these versions furnish any material that would aid us in finding their ultimate common source. On the other hand, the fact that the legend of the father, who endeavors to get rid of his daughter's suitors by imposing on them a task that is supposed to be impossible, is found already in Pindar³¹ and occurs also in Persian tradition, leads one to believe that it may be of Classical or Oriental origin. In the light of the present study, therefore, there seems to be no special reason for supposing that the lay of the *Two Lovers* contains any Celtic material.³¹

The work of combining the two tales found in our lay should doubtless be attributed to the storytellers who preceded Marie. Her method of work has been well expressed by William Henry Scho-

²³ See *op. cit.*, pp. 399-400.

²⁴ See Holtzmann, *Indische Sagen*. 2. Aufl., Stuttgart, 1854, I, 125.

²⁵ See Grimm, *Deutsche Mythologie*. 4. Aufl., p. 308, N. 3.

²⁶ See Hertz, *op. cit.*, p. 399.

²⁷ The ginseng is still considered highly strengthening in Japan and China (see Mitford, *Geschichten aus Alt-Japan*, übersetzt von Kohl, Leipzig, 1875, II, 101).

²⁸ See *Les Facétieuses Nuits de Straparole*, traduites par Jean Louveau et Pierre de Larivey, Paris, 1857, Vol. I, Fable IV (La I Nuit).

²⁹ See Erwin Rhode, *op. cit.*, p. 420, note.

³⁰ See *Schol. ad Pind.*, Ol., I, 114.

³¹ See Lucien Foulet, 'Marie de France et les Lais Bretons' (*Zeitschrift für Romanische Philologie*, (XXIX, 308).

field, who says: "Marie makes no claim to invention or originality. She does not seem to have done more than recount what she has heard or read. If then her lays show traces, as they unquestionably do, of the combination of unconnected themes, this should probably be attributed to her predecessors, to the minstrels, or storytellers, whose tales she was content to put into pleasing rhyme."

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ETYMOLOGICAL NOTES.

1. Goth. *aibr* 'Opfergabe' is generally supposed to be miswritten for **tibr*, which would make it identical with OHG. *zebar* 'Opfer, Opfertier,' etc. The word is used but once, Mat. 5, 23, where it translates δῶρον. In v. 24 the translator uses *giba* for the same Greek word. For *aibr* we may therefore assume the meaning 'gift' or 'valuable article,' which may be compared with Skt. *ibhya-s* 'reich.'

2. ON. *arfr* 'ox,' OE. *ierfe*, *orf* 'cattle' were regarded by Sievers, *PBB.* 12, 176 f., as indicating that *Erbschaft* meant primarily 'Vieh.' Others take 'cattle' as a specialized signification of 'inheritance, property.' So Falk og Torp, *Et. Ordb.*, I, 25. This is certainly the correct explanation of the change of meaning if ON. *arfr* 'Erbe' and *arfr* 'Ochse' are the same word. For parallels to this see *Mod. Phil.*, II, 472 f. But ON. *arfr* 'ox' may perhaps be rather connected with Skt. *arpáyati* 'steckt hinein, befestigt' from the base *ar-* 'join together,' whence ON. *iormune* 'Rind, Pferd,' Lat. *armentum* 'Grossvieh.'

3. OHG. *arg* 'nichtswürdig, feige, geizig,' ON. *argr*, *ragr* 'feige, weibisch,' OE. *earg* 'inert; cowardly; bad, depraved' may be compared with Av. *ərəyant-* 'arg,' Skt. *ṛhán* 'schwach, klein, gering,' and also with OHG. *ringi* 'leicht; wertlos, gering.'

²² See 'The Lays of Graeent and Lanval, and the Story of Wayland' (*Publications of the Modern Language Association of America*, xv, 175). In this connection compare also Bédier, *Revue des deux Mondes*, 1891, p. 857.

4. If Goth. *arms* 'arm, elend' is from **arþma-*, it may better be compared with Skt. *árþha-s* 'klein, schwach, jung, kindisch' than with Goth. *arbaiþs* or Gk. *ῥοφανός*. It is possible, however, that the latter word is related to Skt. *árþhas*. So Walde, *Lat. Et. Wb.* 436.

5. Goth. *dails* 'Anteil,' OHG. *teil*, etc., are supposed to be related to ChSl. *dělu* 'Teil,' which may be for **dhoilo-s*. But it may also be from **dēlo-s*. Compare ChSl. *dola* 'Teil,' Skt. *dala-m* 'Stück, Teil,' *dālati* 'berstet,' Gk. *δηλέομαι* 'zerstören, beschädigen,' OHG. *zālēn* 'wegreissen, rauben,' Skt. *dānā-m* 'Verteilung, Teil,' *dāti*, *dyāti* 'schneidet ab, teilt,' etc. (cf. author, *IE. a: a'i: a'u*, p. 67). But whether we admit ChSl. *dělu* or not, we may connect Goth. *dails* with OHG. *tīlōn*, *tīlīgōn*, OS. *far-dīlīgōn*, OE. *ā-dīlgian* 'vertilgen.'

6. OE. *fūht*, OHG. *fūht(i)* 'feucht,' MLG. *vūcht* 'feucht, nass,' etc., have been referred to a Germ. **fu(n)ht-* and compared with Skt. *pañka-* 'Schlamm, Kot,' (cf. Lidén, *BB.* 21, 93). Though this is phonetically possible, another connection is more obvious, and better fits the meaning of *feucht*. This probably denoted originally moisture in the atmosphere, driven or blown as in MLG. *vūcht(e)* 'Feuchtigkeit, Wasserdunst, Nebel,' *vūchten* 'anfeuchten, bewässern, begiessen.' So we may better derive *feucht* from the Germ. base *feuk-* in Norw. dial *fuka* 'Meernebel,' *fuke* 'Staubregen,' ON. *fok* 'spray, snow-drift,' *fiúk* 'snow-storm,' *fiúka* 'drift, stieben,' Dan. *fog* 'Gestöber,' whence Eng. *fog* 'Nebel.' For other related words see Falk og Torp, *Et. Ordbog*, I, 204 f.

7. Goth. *ga-leiks* 'ähnlich,' as I have pointed out (*Mod. Lang. Notes*, xviii, 15), can not be explained as 'dieselbe Gestalt habend' if it is related to Lith. *lygus* 'gleich, eben.' This Uhlenbeck admits (*PBB.* xxx, 280), but in order to cling to the old explanation denies the relation between Lith. *lygus* and Goth. *galeiks*. The correspondences between the Baltic and the Germ. word are too close to permit of dissociating them: Goth. *galeiks*, ON. *(g)līkr* 'gleich,' MLG. *līk* 'gleich, eben, gerade; ähnlich; gerecht, billig,' etc.: Lith. *lygus* 'gleich, eben'; Goth. *galeikōn* 'gleich stellen, gleich machen, nachahmen,' MLG. *līken*, *līkenen* 'gleich machen, vergleichen, versöhnen, schlichten,' *līk*, *līke* 'Gleich-